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In This Issue:

Dance Festival of Solos and Duos Honors
Mentor Thelma Hill

Black Kings of Ancient America

Dexter Gordon: A Homecoming

The Studio Museum in Harlem

Serving New York and New Jersey

Across The Nation

News From Home Folks

This feature is a new compilation from more than 100 black-owned and -edited newspapers across the nation. It deals with what blacks who are all-too-frequently recognized are doing to promote full participation in American life by black Americans. It is that a salute from all of our readers for writing home... and it is designed to be a challenge for all of us to keep on doing our very best.

A recent article in the Jackson Advocate (Jackson, Mississippi) featured Rebecca Matlou, South African Freedom Fighter. We believe that black Americans Across the Nation will be interested in these facts about conditions in South Africa.

South African Freedom Fighter in Mississippi

Rebecca Matlou fled South Africa in 1977. She is a very valuable member of the South African Liberation movement, whose life became endangered because of her work with the South African Underground Movement. Today she edits a women's paper, The Voice of Women, which is smuggled into South Africa. Matlou is in this country on an extensive tour which is being sponsored

by The American Friends Service Committee. She will be traveling through the South for ten days.

The purpose of the tour, stated Jerry Herman, the American Friends Coordinator for Southern Africa Progress, is to bring together specialists on various areas relating to South Africa and the community across the nation. This way Herman sees the formation of a coalition to silently less pressure on the present apartheid government of South Africa. Other representatives on the tour are Jean Sindals, executive Director of the Washington office on Africa and Carole Gellies, executive director of the Campaign to Oppose Racial Loans to South Africa.

Rebecca Matlou was a student in the University when the Soweto violence against students demonstrating turned up in 1976. "We had a lot of problems," she stated. "It was then that I became deeply involved in the activities of the African National Congress" (ANC), she continued.

Matlou talked with a passionate fervor about the denial of the right to vote to the more than 24 million black South Africans. "We are not represented in the government. There is nobody in the

government standing up for our rights," she stated. There are simply no rights for the black South African, and Matlou sees this and the other evils of the South African system to carry out a total campaign of genocide against the South African people. "There are no child labor laws for black children. The children are forced to work on the estates starting around 5 years of age.

They are up at 4 a.m. and back in at 6 p.m. Many of these children die from the heat of the summer, or the cold of the winter," said Matlou. She talked further of how children are beaten—and die.

"The malnutrition rate is high. It is estimated that by 1982 more than 50,000 children will die as a result of malnutrition. This is genocide. This is the racist government that the Reagan administration is supporting in defiance of the international community," continued Matlou. Matlou accused the Reagan administration of using the CIA to destroy resistance movements in

Con't. On Pg. 17

SEND US YOUR PHOTOS (black/white preferred) of events involving local people and organizations. We can't cover every happening in the area, but with your help we're sure like to try! Graphica 28 Emerson Street East Orange, N.J. 07018

Words Of The Week

"The only thing that nobody, nowhere is making more of is land. Earth as food producer, as life sustainer, is not priority in the minds of Black people in the United States. In fact, land, the precious non-multiplying life source, a base for development and Black liberation, is given little serious thought from most Black leadership or Black people in general."

Haki R. Madhubuti (Don L. Lee) poet, author, speaker

Communication is what we're all about.

On The Cover



Pictured on the cover are Warren Spears and Lina Vette from a performance produced by Rima Phillips for the Thelma Hill Performing Arts Center, presented in Brooklyn on March 5th, in honor of Thelma Hill.

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DANCE FESTIVAL OF SOLOS AND DUOS HONORS MENTOR THELMA HILL

By Bruce M. Terry
Photos: Manas K. Musga

When most people saw Thelma Hill the possibility that she might be a dancer never crossed their minds. She did not have the long, fluid lines one usually associates with dancers. But for several generations of dancers, teachers and choreographers this warm, unassuming woman from New York's Brooklyn dance community touched the lives of the great dancers and inspired the young dancers to reach for that something extra that distinguishes the star from the rest.

During the early fifties Miss Hill began studying dance under the direction of Orest Sergeevsky and Sheldon B. Hoskins. The choice to study dance came after diverse attempts at other art forms, acting and art, did not fulfill her talent for the humorous and dramatic roles created for her in later years by choreographers such as Louis Johnson. The disbanding of the brilliant New York Negro Ballet after its historic tour of Europe in 1957 proved a low point for the young woman who was the company's ballet mistress, but a later introduction to dance/choreographers Alvin Ailey, James Taithe and Carmen Delavallade exposed her to the dance techniques of Lester Horton. The man who directed the country's first integrated major dance company died a short while afterwards, but it was thru the study of this man's techniques that Miss Hill finally found her niche in the dance world. She became a learned exponent of his style and was co-authoring at the City College Davis Center a teaching manual of the Lester Horton Technique.

As a teacher her services were sought out by some of the most prestigious dance centers in the country. For fifteen years she was one of the leading instructors at the Clark Center for the Performing Arts and the Haysos Act Dance Division, and the Mininski Townhouse in Harlem all benefited from the knowledge she had acquired. Her involvement with philanthropic organizations such as the National Endowment for the Arts and the New York State Council on the Arts helped funnel resources to artists who might have otherwise been overlooked.

Miss Hill died in her sleep in April, 1977, just prior to a concert which would honor her achievements. This tragic occurrence did not still the love that her students and colleagues had for Miss Hill and one student, Kathie Sandler, has written and produced a poignant behind-the-scenes glimpse at what made this woman who was, "...the mother con-



Thea Barnes

fance and the pose", for so many. Interviews, photographs and rare film footage trace her career as an original member of the Alvin Ailey Dance Theatre thru her development into one of the most sought after dance teachers of our times.

And on with the show, which, for \$6.00, was a bargain. Eleven eclectic performances by thirteen different artists in the most difficult of dance move-




Dianne McIntyre



Marla Bingham

Con't. On Pg. 9

Quality is Job 1



**"Even though
the customer
won't see
these welds,
I know they're
important."**

HATTIE WHITE

Welder

Wixom Assembly Plant

At Ford Motor Company, there are a lot of people whose work on your car you'll never see. Like Hattie White, who welds sub-assemblies; Larry Giacomo, who stamps the floorpans; and Mike Duncan who solders the roof joints, but they all know that to build a good car you have to do everything right.

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Feeling Good: HYPERTENSION

By Jacki G. Lakes

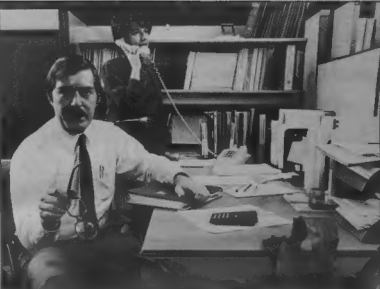
Hypertension. What is it? Who gets it? And why? Hypertension is known as the silent killer because, although a person may be a victim of hypertension, the condition may exist for many years before being detected. There are no symptoms in the early stages. All of us have experienced temporary periods of stress or anger. During these periods, our "fight or flight" defenses are engaged, causing, among other things, a rise in the blood's pressure. When the stressful situation is over, our heartbeat, pulse and breathing, along with pressure, return to normal. But if stress or anger is constant, it keeps our blood pressure elevated and causes our hearts to work harder and longer without a break.

Hypertension is responsible for strokes, heart attacks and heart disease. It affects the brain, eyes and kidneys. It also produces arteriosclerosis (hardening of the arteries). Frequent headaches, dizziness, insomnia, mental and emotional upset can be underlying causes of hypertension. Although any of these symptoms may indicate hypertension, high blood pressure does not have to be the cause, but it can be the symptom of another illness. The symptoms of hypertension vary according to type. Ninety per cent fall into the category of "essential" hypertension, meaning that there is no apparent cause for elevated pressure. With secondary hypertension, high blood pressure is caused, for example, by a recurring or long term illness, infection, or a constriction in the aorta (major artery). Glandular malfunctions can also be responsible for a rise in pressure. In these instances, hypertension is eliminated when these disorders are corrected with surgery or medication.

Over 20 million people in this country alone are afflicted with hypertension. It is more common in Blacks than it is in Whites. Also, it develops earlier and at an earlier age than in a White counterpart. There are many theories as to why there is a higher, deadlier incidence of high blood pressure among Blacks. Some cite heredity or diet, and some say it is a combination of both. Others blame high level stress factors. The late Dr. Lewis Dahl believed, through studies he made, that certain groups of people have an "inherent predisposition" to develop hypertension.

Research has given substantial evidence that any one or combination of these probabilities contribute to, if they are not directly responsible for hypertension. We now know that certain foods, especially those high in salt content, can cause high blood pressure. And statistics show that Blacks consume three to four times the amount of salt as Whites. Children of parents with hypertension are twice as likely to have it as those children of parents with "normal" readings. Your chances increase dramatically if both your parents have it.

Serious and emotional turmoil are here. Unfor-



Dave Calkers, PSE&G Service Staff Engineer, Fuel Supply talks about fuel costs and how they affect your bill.

"I'm in fuel supply at PSE&G, so I know why your energy bills are higher today."

There are many reasons why your energy rates are higher today, but none affects your PSE&G bill as much as the cost of fuel. Did you know that as much as 49¢ out of every dollar you send PSE&G goes to pay for the fuel used to generate electricity as well as purchased power, gas purchased and materials for gas produced?

Looked at another way, the 49¢ out of every dollar is equivalent to \$4,790.61¢ a day that PSE&G has to put out for the above operating expenses. Much of it goes to buy oil to generate electricity. We now pay over \$34 a barrel. It wasn't long ago that oil was less than \$3 a barrel.

What are we doing about it? Plenty. We're trying to reduce our use of oil for generation as much as possible. In 1981, we cut oil-generated electricity by another five percent from the previous year. Nuclear power, for example, saved PSE&G over 516 million gallons of oil and our customers over \$432 million on their electric bills last year. Hopefully, our nuclear-generated electricity will continue to increase, as will our use of coal.

As you can see, PSE&G has some control over the fuel it uses, but very little control over their costs. And when fuel costs go up, so do your bills. People who know I'm in fuel supply

ask me, "Why doesn't PSE&G absorb these higher costs?" I tell them we don't for the very same reason auto manufacturers increase the cost of their cars when steel prices go up. Or builders increase the price of their homes when lumber prices go up. To stay in business.

Believe me, we're really doing everything we can to hold down costs, but, sadly, cheap energy has gone the way of the 6% mortgage.

Like you, all I can do is hold down my electric bill as to save energy around the house. My company has prepared a conservation booklet which I use. It's a good one. Why not send for it!

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16-02

DEXTER GORDON: A Homecoming

Dexter Gordon, acknowledged master of the tenor saxophone, is featured on the JAZZ ALIVE program, "The Dexter Gordon Jazz Festival", which can be heard Sunday, March 28th at 8 pm on Jazz 82. This article traces his career from his early days in Los Angeles, to his expatriate years in Europe, and his 1976 return to the American jazz scene at New York's Village Vanguard.

In October, 1976, expatriate tenor saxophonist Dexter Gordon, a resident of Denmark since 1962,

resumed his American career with an appearance at New York City's Village Vanguard. The performance became a legend. Jazz critic Whitney Balliett was there and in his book *Night Creature* recorded the response to the event in five words: "Every handclap was a grandfather."

Perhaps the audience reaction was as much in honor of Gordon's widely anticipated homecoming as it was in appreciation of his musical virtuosity. For that night marked the return of the man most responsible for taking bebop and applying its demanding rhythms and colorations to the tenor saxophone. He was also the artist, who, perhaps more than any other, helped to mold the modern tenor style.

Wrote Dan Morgenstern in *Jazz People*, "If Sonny Rollins was a dozen answers other than Coleman Hawkins, he would be the tenorman who also influenced John Coltrane profoundly and was the first to develop what might be called an authentic bebop style on that instrument. That is Dexter Gordon."

Born in Los Angeles in 1923, Dexter Keith Gordon was introduced to jazz at an early age. His father, a jazz enthusiast and physician, whose patients included Lionel Hampton, Duke Ellington and others, bought Dexter his first clarinet at age 13. Two years later Gordon switched to alto saxophone and began playing in a rehearsal band assembled by his teacher, Lloyd Reese.

By 1940 Gordon was working with the tenor sax, his musical talents emerging and growing. In that same year, he was invited to join one of the premiere big bands in the history of American music, the Lionel Hampton Orchestra. "That was like going to college for me," says Gordon of his three years with Hampton.

It was there that the equivalent of college, Gordon's 18 month tenure with the Billy Eckstine Orchestra in 1944 and 1945 must be considered graduate school. "Mr. B's" Orchestra, under the musical direction of Dizzy Gillespie and with such outstanding sidemen as Miles Davis, Fats Navarro, Kenny Durham, and Art Blakey, was the first big band to feature the new music, bebop. It was there that Gordon gained firsthand exposure to the complex polyrhythms, subtle bends, dissonant harmonies and irregular phrases of that musical genre.

Gordon eventually pulled together all of his experiences and developed what became the precocious bebop tenor style. By age 22, he had "arrived." In 1945, Savoy Records made Gordon a featured artist. He was also a recognized star on New York City's famed 52nd Street where he performed regularly with the likes of Charlie Parker, Bud Powell and Max Roach.

Unfortunately, it was also in 1945 that Gordon, like so many of his contemporaries, fell victim to racism. Throughout the 1950s little was heard from Gordon. His saxophone was muted by a scarcity of

recording sessions and his own emotional problems.

In 1962, Dexter Gordon travelled to Copenhagen, Denmark, following a trail blazed by other jazzmen who had fled the racial prejudices of the United States for the more receptive atmosphere of Europe. There, Gordon found plenty of work as well as appreciative audiences. Content with his expatriate life, Gordon married and started a family. Then he met the American booking agent Maxine Gregg, the woman responsible for his 1976 homecoming.

Gregg recalls, "I walked into a club... heard Dexter and said, 'Wow a minute — this guy is fantastic. We don't have anything like this at home.' Ben Webster was in Europe, Lucky Thompson wasn't playing, Trane was dead, and Sonny Rollins was weird. So I asked Dexter if he thought of coming back to the United States." Six months after their meeting, Gordon wrote to Gregg requesting she take him on.

Gordon brought back to the States a mature tenor sound, broad in scope and rich in texture. Wrote jazz historian Michael Ullman, in his book *Jazz Lives!* "Gordon uses the whole range of his instrument; he can strident in the top range that John Coltrane discovered or bop at the bottom à la Illinois Jacquet. He roams frequently through a spacious ballad and can modulate his tone from a wide warm vibrato to the hard right sound appropriate to up-tempo pieces."

Today the modern master of the tenor sax is in constant demand at jazz clubs and festivals around the world. And his popularity continues to grow. Dexter Gordon, indeed, has made a triumphant return.



1982 Music Award

GEORGE WALKER, one of the outstanding Black composers in the United States, has won a 1982 Music Award from the American Academy and Institute of Arts and Letters.

The Academy Institute, based in New York City, is the nation's most prestigious cultural institution. It annually awards prizes for excellence in the fields of music, art and literature.

One of the country's outstanding Black composers, now born in Washington, DC in 1922 and is a

resident of Montclair, NJ. A professor at Rutgers since 1969, Mr. Walker also has taught at the Peabody Conservatory, the University of Delaware and Smith College. He has written music for keyboard, chamber groups, chorus and orchestra and has received commissions from the New York Philharmonic, the Kennedy Center, Washington, DC and the Cleveland Orchestra. Mr. Walker has won Fulbright, Guggenheim and Whitney fellowships.



Natural Habits

School Lunch

By Marc Collins

At first glance most school lunch programs provide parents with the satisfaction that their child is getting a balanced, nutritious meal. After all, you have four food groups represented. There's meat, dairy, vegetables/fruit, and a grain in the form of bread. But on closer inspection school lunches are woe in sheep's clothing, loaded with sugar, preservatives, salt and very little fibre. These factors are the leading diet related causes of death and disease in this country, including heart disease and cancer.

School lunch programs should be models of good nutrition, teaching children to choose satisfying meals of high nutritional value. Instead, schools seem to specialize in dispensing value-less foods. Teachers, particularly in the early grades, reward good work with sugar laden candies. School bake sales, parties, and other special events provide food, and I use the word loosely, high in fat, sugar, and chemical additives. Vending machines and lunchroom milk soda, potato chips, doughnuts readily available. These non-foods displace nutritious items and promote bad eating habits in children, which may be carried on throughout life.

Nutritionists and health authorities are discovering a definite connection between poor work and learning and behavioral problems in children. Dr. George Buga, Professor of Nutrition at the University of California at Berkeley, estimates that one quarter of health care costs in this country can be blamed on bad eating habits.

The inadequacy of lunch programs are clearly demonstrated by government and private studies which estimate that over 400 million tons or 31% of all food served in school is discarded each year. This adds up to over 600 million dollars each year.

So what can be done about this problem? Well... parents must take the initiative in upgrading the quality of foods children eat in school, especially in



Illustration By Charles W. Smith

light of the proposed changes in government lunch programs. Also there are other reasons why it may be difficult, but not impossible, to get schools to do something about the quality of the foods they serve. First, there are multi-billion dollar food packaging companies, soft-drink corporations and vending machine operators that would not be too overjoyed if students changed their eating habits. Profits are greatest in junk foods as opposed to more wholesome foods. Second, there are sometimes substantial profits to be made by the schools themselves, especially from vending machines.

There are alternatives; there are lunch programs around the country, where fresh, wholesome foods are offered and well accepted by children. Most notable is Sara Stone's Nutra Lunch Program in Fulton County Georgia. There are also other programs which in addition to offering wholesome foods coordinate this with classroom instruction. So where there's a will there's a way.

The importance of good nutrition for our children cannot be over-emphasized. Can you expect the same system that puts dogs into our communities, excites our women, and drives us the very means of subsistence to properly feed us? We must take an active role in our nutrition. Surely life is more than food. But we live in such dangerous times that proper diet along with political, cultural, and economic awareness are the things that will ensure our survival into the twenty-first century.

Universal Sounds

by April Eugene

Lenny White has gone back to his roots for the recording of **THE GRIFFITH PARK COLLECTION**. Taking the journey with him are four other classic musicians—Stanley Clarke, Chick Corea, Joe Henderson and Freddie Hubbard—combining to make this an album of traditional jazz in contemporary music form. This marks the first time in six years that Stanley, Chick and Lenny have come together on a recording (you will remember them from the memorable recordings of **Return To Forever**). Each artist has contributed a composition; the one exception being Joe Henderson (who ironically is also an exception in being the only one of these artists not to have left his "puritanical" jazz roots). It is impossible for me to single out any one artist for such a truly a master of his own talent and all are given opportunities for solo performances to display their

artistic abilities.

Unlike the modern technological productions of today, **GRIFFITH PARK** was recorded in one day with no more than two takes for any particular tune and also has the quality of being spontaneously improvised.

I especially like all the tunes and relax to single out any in fear of later regretting it. Whether you like traditional, contemporary or jazz fusion, I'm sure you will enjoy this album and its reflection back to the creative heyday of jazz—1950s.

SURE-FIRE HITS—WHY WAIT, REMEMBER GUERINCA.

WATCH OUT FOR: OCTOBER BALLADE, L.S. BOI, HAPPY TIMES.

These guys first got together for the recording of **ECHOES OF AN ERA** on which Chaka Khan is featured singing classics such as "ALL OF ME", "THEM THERE EYES" and "TAKE THE A TRAIN".

Business Hints

Strategy For Minority Businesses

by Luanna C. Blagrove
Author

Yesterday is the past. Yesterday made its big debut in the 1960's. It was then that the All-American

can dream came true for most minority businesspersons as to owning their own business. We

could begin rich by working for ourselves. We did not have to know anything about the business

world—we could learn as we went along. Thus, no experience was needed. Finance was no problem—it made little difference whether or not we had sufficient money, banked or a good credit rating. No, we did not even have to worry about collateral. The sellers, their lawyers, bankers and the Small Business Administration (SBA) loan officers took care of everything on the legal end. All the buyers had to do was listen to unfamiliar words, ask no questions and sign their names.

What did the average minority person know about operating a business? You guessed it—nothing. Likewise, we were not versed in busi-

ness legal matters. We were however, smart enough to hopefully find the "right" lawyer to help us try to beat the rap downsize.

But like when one is in love, most minorities were deaf, dumb and blind. Our dream of being rich was suddenly possible. We had found a true friend in the white man. He was now our friend and "niggers" wanted to help us make our dream come true. We did not know nor did we stop to think about what we were getting into. The sad part about this is that we have left the 60's gone through the 70's and entered the 80's in the same fashion.

Tomorrow is the future. It is yet to come.

Today is the present. Today is the now. The now that I am concerned. Now I can complain, mourn and grieve all we want to and blame others for our plight but without really trying to help ourselves a lot more the little progress that has been made will be lost. Regardless of how much or how little we receive, it is up to us to take advantage of a situation for our benefit. And the only way that advantage of a situation is make a strategy plan, using all the other advantages that we can have.

Only the strong are going to survive because they know their advantages and disadvantages, and govern themselves accordingly.

PAINTER BARKLEY HENDRICKS AT ACA GALLERIES

by Ronald Haynes

The paintings of Barkley Hendricks are characterized by striking color contrasts and glossy surfaces. His subjects are heightened by monochromatic backgrounds, giving them an uncommon strength and immediacy.

Combining photographic realism with oversized canvases, the inhabitants of his works seem to float on the edge of the canvas. They defy the viewer's gaze and look as if they might step out of the picture and into the room.

In addition to ten major paintings, the exhibit features comic drawings, watercolors, and collages. His complex collages on paper are personal, visual poems coming out of Hendricks' experiences. They combine several recurring themes: evocations of jazz musicians and compositions; eroticism; urban imagery; political and economic satire; puns, religious and mystical references; and allusions to North African culture. The collages employ rubber stamps, metallic labels, ink, watercolor, graphite, colored pencil, photographs, and magazine illustrations.

In the watercolor medium, Hendricks produces delicate renderings of beaches in Ghana and the Caribbean. Unlike his paintings, the focus here is

the landscape, not people. This exhibit marks a homecoming for Barkley Hendricks at ACA. He has participated in more than 21 solo exhibitions, and in more than 60 group shows.

Barkley Hendricks is represented in public collections throughout the country, including the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, Cornell University, the National Gallery, the National Endowment for the Arts, the Chrysler Museum, and the Butler Institute of American Art.

Hendricks is currently Associate Professor of Art at Connecticut College.

The ACA Galleries are at 21 East 67th St. in Manhattan. Telephone: (212) 628-2440.

Vice And Virtue

"VICE AND VIRTUE", an exhibition exploring aesthetic responses to the socio-economic climate of the 80's, opens at KENKELEBA HOUSE on Sunday, March 21, from 3 to 6 pm.

The exhibition includes work in a variety of media and will occupy the building's first floor. Twenty-six artists as well as the collaborative effort of Group Material will be presented. While the show's theme deals with art and morality, participants will be interpreting the theme freely, from the erotic to the overtly political, mythological to graffiti-nodden.

Coordinator for the exhibition is artist Diane Hunt. Aside from Hunt and the artists of Group Material, the show will include works by Willie Birch, Corbin Block, David Bowes, Nora Crain, Lauren Ewing, Rachelle Feinstein, Conrad Gleber, Keith Haring, Larry Jasse, Makiko Kikuchi, Bill Kossaka, Elmer Masid, Jennice Michel, George Mingo, Ram Rahman, James Richards, Juan Sanchez, David Sordillo, Tom Serrano, Ann Schroeder, Luis Strand, Nitro Tufino, Angela Valerio, Seth Weinhardt and Ben Wigfall.

The show will run from March 21 through May 2. Gallery hours are:

Friday/Saturday/Sunday, 1 to 6 pm. Admission is free.

KENKELEBA HOUSE is a non-profit alternative space organized by and for people of the Lower East Side community. Gallery exhibitions comprise one of the many functions. For information about Kenkeleba House and its activities, call Joe Overstreet at (212) 254-5269.

For further information about "VICE AND VIRTUE", contact Diane Hunt at (212) 966-7793.



Latin from Manhattan, 1981, oil and acrylic on canvas 60x30 inches

"Time Out" - acrylic on canvas 50" x 60"
(1982) Nora Credit



Con't. From Pg. 3



Amaniyeva Payne and Clyde Wilder

ments. Solos and duos. The time when there is no help, no back line to fall back onto. Just you, or your partner, in a chance to make your statement with that most beautiful of instruments, the human body. Produced by Larry Phillips for the Thelma Hill Performing Arts Center and presented Friday, March 5 at St. Ann's Church in Brooklyn, the performance featured artists: Loretta Abbot, Theo Barnes, Stanley Bates, Marlo Bingham, Dianne McIntyre, John Parks, Amani Payne, Mark Rubin, Warren Spears, Rima Verté and Clyde Wilder. An added feature was the documentary film on the late dancer/choreographer/teacher Thelma Hill called **REMEMBERING THELMA**.

Where did the idea for the concert come from? Producer Larry Phillips states, "The concept came from the need by professional artists in reference to getting their works presented. It is one of the first times it has been done and we're planning on doing more of this type of work and becoming a service organization for professional Black dancers."

Standouts on the card included Loretta Abbot's world portrayal of a woman possessed by love in "I Can't Stop No", choreographed by Andy Torres. This piece, along with the John Parks danced/Eleo Pomare choreographed "Narcissus Risen" were also presented at the Negro Ensemble Company's Black Music and Dance Festival last year. Mr. Parks' energetic role of the motorcycle rider overcome with himself has become a classic in the dance world.

Warren Spears and Rima Verté demonstrated the very definite style that is become Warren's trademark in "Summer House", choreographed by Mr. Spears, a featured artist on the "Men in Dance" concert of May 1981, the pair employed linguistic expressions and a fine sense of movement in their duo presentation. Theo Barnes was the only dancer who was featured in a solo and duo act. With George White Jr. in "Steeldust" she showed the ability to work in tandem, and in "Telogy" she performed a piece of her own work that gives us an indication that she will be a talent to look for in the years to come.

The popular ballroom dance "The Lindy Hop" provided an excellent vehicle for the talents of duo Amaniyeva Payne and Clyde Wilder. Created after Charles Lindbergh's historic flight across the Atlan-

tic, the dance depicts the flying, flinging, aerial qualities of this ballroom dance.

The audience at the show scrambled for its programs when Dianne McIntyre began her piece called "Eude In Free". But the fact that she chose not to use music pointed, once again, to that solid assertion that the body is the finest instrument. Miss McIntyre combined line choreography with energetic dancing to express life's humor, joy, and tragedies. She used her long arms and legs to best advantage in this highly unusual expression of her particular feelings.

It was our privilege to be exposed to an evening that was as much education as entertainment. The film on Thelma Hill and the performances by these young dancers in solo and duo prove that the Black dancers skills run the gamut from classical to popular, from modern to jazz. These artists have brought the dance a little closer to the audience, demonstrating that the talents and techniques of our young dancers are worthy of the memories of teachers like Thelma Hill.



The Studio Museum in Harlem

About ten years ago, when The Studio Museum in Harlem clearly defined its mission to become the principal center for the study of Black art in America, it became apparent that a rented loft over a liquor store and fast-food franchise was wholly inadequate for a museum of African American art.

So the search began for a permanent home. It finally ended in 1979

when The New York Bank for Savings donated a building at 144 West 125th Street that tripled office and exhibition space. Now the first phase of renovation at the new location is almost complete. The administrative offices are settled in, and the museum staff is busy planning three major exhibitions for their gala spring opening: "Charles White: A Retrospective," "Religious, Rural, and

Myth: A Survey of African American Art", and "Harlem Heyday," works by Harlem's oldest photo-journalist, James Van Der Zee.

This new phase in the development of The Studio Museum in Harlem calls for a celebration. A celebration of extraordinary faith and belief in an institution, and what it stands for: the preservation of Black art in America. A celebration of the

museum's endowments, not with money, but with hard work and determina-

tion that will guarantee its success. A celebration of a permanent fine arts museum

in Harlem specializing in African American art that belongs to all people.



Black Kings Of Ancient America

by Bruce Rosenberg

While leading an expedition at a place called Tres Zapotes on the eastern coast of Mexico in 1939, archaeologist Matthew Stirling excavated a huge stone head that turned out to be nearly 3,000 years old. It was the first of a dozen such sculptures to be found over the next few years. Carved from a single block of basalt quarried miles away, each head stands eight feet high and the larger ones weigh around 40 tons. "Cleared of the surrounding earth, (the first head) presented an awe-inspiring spectacle," wrote Stirling. "Despite its great size, the workmanship is delicate and size and proportions perfect. Unique in character among aboriginal American sculptures, it is remarkable for its realistic treatment. The features are bold and amazingly negated in character." Stirling said no more about the racial affinities of the people represented by the colossal sculptures. But the other heads that were found four miles away at La Vena and seven miles away at San Lorenzo all share a family resemblance in facial features. They have broad, fleshy noses, thick lips and, in several cases, a prognathic profile with the lower face thrust forward. The heads, each on its own stone pedestal, face east, looking toward the Atlantic a few miles away. Each apparently served as a focal point of a great ceremonial center. The size of the heads, their prominent position in ancient ceremonial plazas and the family resemblance have led virtually all the experts to conclude that the people depicted were members of a powerful dynasty that held sway in the region thousands of years ago. The great stone heads of Mexico are by far the most spectacular evidence that, as civilization was dawning in the New World more than 3,000 years before Columbus "discovered" America, black people from Africa had already reached these shores. They came not as slaves but as free men and women, experienced mariners who had sailed across the Atlantic from one of the ancient advanced civilizations of Africa. The leading proponent of an African presence in the New World is Ivan Van Sertima, a linguist and anthropologist at Rutgers University. "This is not an idle speculation," he says. "There is not just one piece of evidence but a vast body of information of all sorts."

Most anthropologists do not agree with Van Sertima's analysis of the evidence; there is a heated controversy among the scholars who have studied the remains of what all agree was certainly an advanced culture. "The heads don't sell me," says

Illustration by Eraldo



Gil Scott Heron At Symphony Hall



NEWARK Singer and poet Gil Scott Heron will appear in concert Friday, April 2, at Symphony Hall. The concert begins at 7:30 p.m. He will perform with the Rutgers Jazz Ensemble and the Rutgers Newark Program Band. The Rutgers Newark Program Band is a member of the Rutgers Newark Program Band, which is a member of the Rutgers Newark Program Band.

He will be bringing top quality entertainment to Newark, which is our major concern in scheduling the

concert, said Edgar C. Lee Jr., chairman of BUS and coordinator of the event.

The concert is a fundraiser for the Newark Symphony Hall. The concert is a fundraiser for the Newark Symphony Hall. The concert is a fundraiser for the Newark Symphony Hall.

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For further information, call 201-645-5630 or 645-5913 or 877-3073.

New Federal Theatre Offers New Play

by Ronald Maynes

There are some plays that are so well made that stand up well to a second and third viewing. These plays have ideas, themes that expand our

understanding of the human experience. They withstand the test of time and may attain the status of "great" literature.

Bob Fosse's "Who Loves the Dancing," at the New Federal Theatre,

makes no pretenses to greatness. There are dramatic inaccuracies. Plot lines are left unexplained. Yet, there is something endearing about this story of Ken Benson, an idealistic high

school senior with serious homosexual aspirations. Perhaps it is the sexual evolution of an individual which makes this play so interesting.

Ken Benson wishes to become a professional dancer. But he realizes he must go to New York to live. Perhaps if he is to make a big

musically singing as part of a sextet, the other five fellows are supportive, but their attitudes suggest he's "fanny" while his brother lends tacit approval. But Big Mom

ma, Ken's grandmother, practices a different kind of homophobia. When Ken tells her about his

plans to go to New York, she is shocked. She is a good friend to Marcella, Ken's lover.

Enter Chandra, a 25 year old headstrong who falls in love with Ken. Under the pretext of taking him to see a play, she begins to seduce him. Ken is torn between his love for Marcella and his attraction to Chandra. He is torn between his love for Marcella and his attraction to Chandra.

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You'll go for the food.

DOUGLAS TURNER WARD



by Myron Rodgers

Douglas Turner Ward, co-founder and artistic director of the Negro Ensemble Company, was recently the guest speaker at the School of Performing Arts at Morehead State University. The school celebrated its opening of The Green Room Series. There was a reception-buffet held at Renee's Place Bar-B-Que preceding Mr. Ward's appearance in The Green Room.

The Green Room Series is a concept created by Elaine Newell, chairperson of The Green Room Series Committee, and Rosilyn Wilder, the director of the theater program at the school. The Green Room Series Committee consists of parents and faculty members. Their objective is to bring professional artists to the school to share the experience of their profession and to expose the students to the

opportunities and the realities of the real artistic world, whether it be dance, music, or theater.

The Green Room, located at the School of Performing Arts, 676 Fullerston Avenue, provides a warm intimate theater atmosphere reminiscent of off-broadway. The seating is close enough to the stage for the audience to feel totally involved with what's going on.

Douglas Turner Ward is one of the most influential forces in American theater today. He is a noted playwright, actor, director, lecturer, and a self-described "Renaissance Man" of the theater. The N.E.C., celebrating its fifteenth anniversary under his direction, has received universal acclaim and numerous awards meriting its achievement in artistic excellence.

Mr. Ward was born in Louisiana and educated at Williams University in Ohio. He began his theater career in the early 1960s. Acting for Mr. Ward happened by accident. As a writer eager to strengthen his playwrighting skills, he began studying to be an actor. He landed an understudy role in the original production of Lorraine Hansberry's stirring drama "A Raisin in the Sun" to Sidney Poitier's character, Walter.

The N.E.C., formerly located at the St. Marks Theater and now located at Theater Four in mid-town Manhattan, is currently showing "Soldier's Play", a new production by Charles Fuller. Despite economical uncertainty and federal anti-funding cut-backs, the N.E.C. has managed to survive and operate efficiently through the support of private funding and is now celebrating its fifteenth year.

The program opened with a vocal selection from the school's upcoming production of "Pinokio" by Christine Boper, a student at the school, whose vocal talent and potential seems to be unlimited. There was also an excerpt from the award-winning play "A Raisin in the Sun", well executed by three students, Lisa Rogers, Jennifer Evans, and Kathy Sporn. Afterwards Mr. Ward soaked critique and exposure to the students' interpretation of the scene. The audience witnessed the director at work in his craft. He demonstrated through improvisation the facial expressions and body movement that should be applied to the scene. Mr. Ward's spontaneity was both entertaining and educational.

Douglas Turner Ward spoke of his life in the theater in response to a questionnaire sheet sent to him by the students. Mr. Ward believes there are three important factors involved with becoming an actor: serious intent; learning and perfecting the craft; and dedication and skill. He states that the N.E.C. is dedicated to the development and exposure of Black actors, writers, directors, and technicians. His final comment was in reference to his dream for the future and that is "To do something in theater I haven't done before."

Across The Nation

Con't. From Pg. 2

Southern Africa and attempts to destabilize Southern African governments. "There have been two attempted coups stopped in Zambia. There is strong evidence that the CIA was involved in these attempts," she remarked. "The Reagan Administration is supporting a government which is involved in genocide. They (Reagan Administration) have even stated that in the case of an uprising, they are prepared to arm the racists against 24 million unarmed people," cited Marlow.

"There is always resistance," Marlow explained. Continuing, she stated, "We are hitting at the economic organs. This is where it hurts apartheid

South Africa the most." According to Marlow of the South Africa, "people need Americans, black and white, to help end apartheid" by finding out which banks make investments in South Africa and withdrawing your money. She also stated a need for Americans to associate a cultural boycott of that nation.

Eddi Carleton, former Mayor of Tulsa, made a surprise visit to the Abolitionist and met with the group. Carleton told the group of his struggles in Tulsa.

Copies of the petition to free Mandela can be obtained by writing the Jackson Area Anti-apartheid group, Carleton told the group. Jackson, Mississippi 39207.

What's Going On

N.Y. Fashion Show Launches New Line and Boutique

Monika Gilbri, one of New York's newest young designers, will present her spring-summer line of sportswear, day and evening apparel at CAMI Hall, 165 West 57th Street, Saturday, March 20 at 8:00 PM. A disco will follow the fashion show.

In addition to introducing her new line to the public, Monika's spring-summer show offers a sneak preview of the exclusive inventory to be offered at her new Brooklyn boutique, scheduled to open late this spring.

The working woman who desires unique yet practical clothing can fill all of her wardrobe requirements from Monika's line. Her clothes are comfortable, versatile and

moderately priced. Monika uses only the finest natural fibers and is showing silk, linen and cotton this season. While her designs definitely have today's look, the classic lines, top quality fabrics and superb workmanship ensure that these garments will give years of wear.

A Brooklyn native, Monika attended F.I.T. and has given several very successful shows in the metropolitan area. This is her second in midtown Manhattan, and she will be taking orders for clothing and accessories.

Tickets for the March 20th show are \$10.00 and are available at CAMI Hall, 165 West 57th Street, between the hours of 10:00 AM and 6:00 PM. For information call Monika at (212) 397-6900.



and accompanied by fine calligraphy. Her highly controlled brush work is both sensitive and bold with delicate areas of color blending into her black lines, her largest paintings are five feet in height.

This exhibition may be seen from March 19 to April 12 at the Louis Abrons Arts for Living Center of Henry Street Settlement, located at 466 Grand Street. Gallery hours are 12:00 noon to 6:00 pm. Admission is free. Call for Sunday hours, (212) 589-0400.

There will be a special reception for Ms. Dawen on Sunday, March 21 from 5:30 p.m. to 7:30 p.m. to which the public is

invited. At that time the artist will demonstrate her brush painting technique and answer questions about her thirty years of training and the arts in China today.

Also on exhibit from March 19 to April 12, will be a selection of photographs documenting the Chinese immigration experience at Angel Island, San Francisco. This was arranged in conjunction with the New Federal Theater's Ethnic Heritage production of *Paper Angels* by Genny Lim. This play will be at Henry Street Settlement from March 18 through April 4, 1982.

Champagne Brunches

The Catherine invites you to their Champagne Brunches on Black Female-Male Relations featuring Dennis Rahim Weinstock, actor and author of "Survival for the 80's" and Words for Love and Exumes.

March 28, for women & men, at 625 Westview (lower com. rm.), Main St. Roosevelt Island, 2-5 p.m., \$7.50 advance/\$10.00 door. Listen and share your views with other thoughtful, intelligent people.

RSVP—Shirley T Smith, (212) 758-2349 (even.)

Directions to Roosevelt Island, from East 57th Street, at 58th Street, Manhattan, NY C&E East 57th or East 58th Street will take you into

walk won't be more than 5 minutes. You can walk to building if you like. You'll see building to left, BY TRAM. You may use public transportation or if you wish you may park your car on the Manhattan side. The Aerial tramway operates from 2nd Avenue between 59th and

60th Streets every fifteen minutes on the quarter hour. Fare is a token (75¢) each way. Red bus drive will be waiting tram's arrival. Take bus to 4th stop and cross street to 625 Building (Westview). Community Room is on lower level.

NEC to Present "Colored People's Time"

"Colored People's Time" by Leslie Lee, the second production in the 15th season of the Negro Ensemble Company, will be presented in the Cherry Lane Theatre, 88 Commerce Street, beginning March 16. Mr. Lee also wrote "The First Breese of Summer" which was presented in the 1974-75 NEC season and was later moved to Broadway, receiving a Tony Award nomination.

This is the first time in the history of NEC production that it will be producing in two theatres simultaneously off-Broadway, necessitated by the continued successful run of Charles Fuller's "A Soldier's Play" at Theatre Four.

The cast of roles, which plays many roles, includes

L. Scott Caldwell, Charles Weldon, Chuck Patterson, Jackie Harris, Chuck Cooper, Robert Osoy, Juanita Malone, Debbi Morgan, and Curt Williams. Harrison J. Taylor directs and Felix Cockburn has designed the set. Shirley Henderson, the lights; Myrna Colley-Lee, the costumes; and Gary Harris, the sound. Femi Sarin Haggie is the Production Stage Manager.

The Box Office opens March 9. Performances are Tuesday, Wednesday, Thursday and Friday at 8 pm; Saturday at 3:00 and 8:30; Sunday 2:30 and 7:00 pm. Tickets are \$9 and \$12. Sunday and week-nights, \$12 and \$14 Friday and Saturday nights and Sunday matinee. Box Office number is: 989-2020.

Operatic Premiere

The Aracenci Opera Company, a non-profit organization dedicated to presenting to the Aracenci public operas by and about Blacks, and other ethnic groups will present in a fund-raising concert "Highlights" from the opera "LO SCHIAVO" (The Slave). Composed by A. Carlos Gomes, a Brazilian 19th century composer to commemorate the Emancipation Proclamation of Brazil. "LO SCHIAVO" premiered in Rio de Janeiro on September 17, 1869.

Sunday, April 4, 1982 at

8:00 p.m., The Martin Luther King Auditorium, West 68th Street, West 68th Avenue. Contributions, general \$10.00, guests \$25.00, sponsor \$50.00, and contributor \$100.00 and up.

Proceeds from this performance will be employed in a fully mounted production of this historically important opera.

Advanced tickets can be ordered through THE ARACENCI OPERA COMPANY, 430 East 72nd Street, Suite No. 11, New York, N.Y. 10021.

Traditional China In New York

Powerful medieval warriors in flowing robes, graceful court maidens, fanciful creatures from enchanted gardens and fabulously detailed glimpses of richly detailed flowers and the world of nature.

These images populate the elegant and accom-

panied hand paintings of WANG DAWEN, a modern Chinese master who is in the United States on a year long cultural exchange from Shanghai. Ms. Dawen's work on rice paper is based on classical Chinese poetry and mythology

the upper level of the Queensborough Bridge. Follow signs. Stay to your right on the bridge. At the bottom of exit ramp make immediate (sharp) right turn. Proceed approx. 2 blocks towards Manhattan skyline to Vernon Blvd. Turn right—straight to 36th Avenue (for 4-way intersection). Turn left—on Roosevelt Island—over bridge. After you cross bridge, go into garage on your right. Park anywhere. If crowded, you may have to park on garage roof. Take elevator (if necessary) to C) Concourse level. Take red bus (free) just outside door to 1st stop. Walk to 625 Building (Westview). Community Room is on lower level. If bus isn't there when you arrive, the

involved in non-traditional occupations. Participants come from many of the local areas, including New Providence, Berkeley Heights and Summit. However, others are located in places outside Union County, such as Long Valley, Randolph, Monticello, Mendham, Trenton, West Orange, East Orange, South Orange, Plainfield, Fairwood, Scotch Plains, Somerset, Newark, and even parts of New York.

It has as its primary objective to expose all segments of the population to the wide range of occupations and professions in which minorities are involved. Its other objective is to acquire people with those who are

N.J.
PROJECT: M.O.R.E.
Sponsors Career Forum

involved in non-traditional occupations. Participants come from many of the local areas, including New Providence, Berkeley Heights and Summit. However, others are located in places outside Union County, such as Long Valley, Randolph, Monticello, Mendham, Trenton, West Orange, East Orange, South Orange, Plainfield, Fairwood, Scotch Plains, Somerset, Newark, and even parts of New York.

Con't. On Pg. 19

What's Going On

Con't. From Pg. 18

tions represented are banker, computer programmer, judge, "headhunter," tax expert, minister, dentist, television consumerism, fashion designer, Army recruiter, FBI agent, state trooper, probation officer, neurologist, marketing manager,

and many others. The public is invited; however, reservations must be made by calling the Summit YWCA at 724-4242 by March 28. Donations is \$1.00 per person, and all groups of students must be accompanied by at least one adult.

Creative Writing Workshops

The Hope Project located in the basement of the Unitarian Church, 15 Cleveland Street, Chicago, will hold Creative Writing Workshop sessions every Tuesday night from 7 p.m. to 9 p.m.

Carole (Oona's) Haynes, author of *I Call Him Reggie*, They Call

Him No. 59746 will conduct the workshop.

The workshops are open to the public and anyone interested in improving their writing skills may come to the Hope Project and register.

For further information call (408) 673-8456.

Newark Academy Offers Honor Scholarship Exam

Newark Academy will hold its fifth annual Honor Scholarship Competition for outstanding high school students Saturday, April 3, from 9 a.m. to 12 noon.

"The Academy annually holds this competition to identify talented young people in our area," said Jean Humphrey, Director of Admissions.

The winners will receive a \$5,000 scholarship for each of four years and will be eligible for additional financial aid if there is a demonstrated need.

Small scholarships

will be offered to other finalists.

The examination will consist of IQ, mathematics and reading comprehension tests as well as a long essay.

Further information may be obtained by calling the Admissions office at Newark Academy, 949-7200.

Newark Academy, located at 91 South Orange Avenue in Livingston, is a coeducational, college preparatory day school for students in Grades 7 through 12. It was founded in 1774.

One-Night Small Business Seminars

BATEMAN-PASSAIC COUNTY COLLEGE announced that it will offer a series of three special one-night seminars designed to illustrate the techniques of establishing and running a small business. In discussing this program, Sharon Lipscomb, Assistant Director of Educational Services at the College said, "Many people, for various reasons, have decided to start their own business. Since part of the College's mission is to meet the needs and demands of the com-

munity, it was our responsibility to offer this program."

The program will begin in April and will be offered at three off-campus sites—Clifton, Wynton and Pompton Lakes. The three seminars to be offered are: Developing a Homebased Business, Women in Small Business and Protective Techniques: Shoplifting and Bad Check Passing.

Lipscomb described these seminars as interactive and pointed to the

What's Happening in Newark March 1982

Sunday, March 21st: Electricity Demonstration, Newark Museum, 1:00; Galleries Talk—The Ballantine House, 2:30; Newark Museum: Newark Boys Chorus, 3:00; Newark Museum: "Madame Butterfly," N.J. State Opera. Symphony Hall, 643-4550; 623-3333. Onward Society of N.J., Cathedral Concert Series, see 7th.

Tuesday, March 23rd: Caesar Pelli: Recent Work in American Cities, Special Lecture Series, N.J.I.T., see 2nd.

Wednesday, March 24th: American Art Pottery—Collector Series, 10:30; Ted Voite, Newark Museum Concert—Rugens-Norwalk, Faculty Performance, Christopher Bruce & Chesner Fanning Smith, Newark Public Library, 4:30 p.m.

Thursday, March 25th: Film—"Alvar Aalto" & "Architecture in Finland," Film/Luncheon Series,

excellent materials acquired for the course. For example, she said, "The workshop, *Women in Small Business*, a being conducted by Miss Joan Sheehan, Vice President of the Broadway Bank in Paterson. Ms. Sheehan brings many years of financial experience to the seminar and will discuss such relevant topics as new business opportunities and how to look for them, small business association loans and legal matters you should know about. Developing a Homebased Business is being taught by Ms. Wendy Laine, the author of *Women Working Home*. This seminar will concentrate on the ways in which people can start and operate a profitable business from the home.

For a complete schedule of the seminars and registration information, contact Sharon Lipscomb at PASSAIC COUNTY COLLEGE, (201) 278-5002, extension 275.

N.J.I.T., see 4th; Michael Web—My Own Work, Faculty Lecture Series, N.J.I.T., see 11th; "Gems from the Society's Map Collection"—part of the Talks and Ties in the Library Series, N.J. Historical Society, 2:30-3:00.

Saturday, March 27th: "The Devil and Daniel Mouse," Children's Bilingual Film Program, 1:30 & 3:00; Newark Museum: Meet the Author: Dr. Teresa Ortiz Haysopoulos, Newark Library, 2:00; N.J. Symphony—Ravel & Rimsky-Korsakov, Symphony Hall, 8 p.m.; 624-8203; Hromadka Ukrainian Folklore in N.J. Festival, closes April 4th; Robeson Center, Rutgers.

Sunday, March 28th: Films—"Los El Santero" & "Los Tejedores" (in English), 1:30 & 3:00; Newark

Museum; N.J. Symphony—3 p.m. see 27th.

Tuesday, March 30th: Noontime Tour—St. Patrick's Pro Cathedral, leaves from Newark Museum 12 p.m.; Robert Wilson: Opportunities in Urban Rebirth, Special Lecture Series, School of Architecture, see 2nd.

Wednesday, March 31st: Collectors Series—Art Nouveau Jewels, Barbara MacKlowe, 10:30; Newark Museum.

On Going Events

The Newark Public Library, 5 Washington St., 733-7800: Tracking Down a Job, 3rd floor, thru 31st; Print Festival: 150 Prints, 3rd & 4th floor Galleries, thru 31st; The Black Woman, 2nd floor Gallery, thru April 16th; A Centennial Salute to Eric Gill—(1882-1940, Designer, engraver, typographer, thru April 17th.

N.J. Historical Society, 230 Broadway, 483-1939, hrs. 12-4:15, closed Sun.: "Comfort by Design: N.J. Quilts" thru May 2nd; "N.J. Under Sail: Pled N.J. Waters" thru April; "Prescriptions: Perspectives—Reading Your Neighborhood" thru April.

The Newark Museum, 49 Washington St., 733-6600: Facets of a Collection: American Painting and Sculpture: Tibet: a Lost World: A Design Factory: Art In African Living Art Glass: Egypt, Greece & Rome: Balthus: Home: 1930 Home, Indians of North America: You & the Metric System: Mechanical Methods. "Call Collect" Planetsarium, Sat. & Sun. 2 & 3 p.m. 30 children under 7 not admitted; Talk: live animals in the mini-zoo, Sun. 27th, 2:30 & 3:30.

Jazz: Mr. West—11 Hill St. 623-0650, music Wed.-Sat. 9-3 a.m., Thurs. 5-11 p.m.



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**Must order by March 19th or take delivery by March 31st.
See your participating dealer for details.**

